

The Classical Bulletin

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Homer and the Eternity of Man: *Ilias* 6.144-149

Τὸν δ' αὖθ' Ἰππολόχοιο προσήδα φαιδμος νῖος·
 "Τοδεῖδῃ μεγάλῳ, τῇ γενεῇν ἑρεῖνεις;
 αἶψα περ φύλλον γενεῇ, τοίῃ δὲ καὶ ἀνδρῶν.
 φύλλα τὰ μὲν τ' ἄνεμος χαμάδις χέει, ἄλλα δὲ θ' ὕλη
 τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη·
 ὥς ἀνδρῶν γενεῇ ἡ μὲν φύει ἡ δ' ἀπολήγει."

The above six lines from the sixth book of Homer's *Ilias* embody what has often been called the key to Homer's message; in fact, the key to the whole of the *Ilias*. These are the words that Glaucus employs in answer to Diomedes' question as to who he is. The magnificent simile (146-149) serves as a preface to Glaucus' lengthy description of his genealogy, which follows immediately (150-211).

A consideration of the simile embodied in these lines will allow of at least four different interpretations of this passage. These four interpretations may be described as follows: (1) The Futility of War; (2) The Sempiternity of Nature; (3) The Inefficacy of Man; (4) The Element of Eternal Hope for Man. Purely for the sake of discussion, the supporters of these four different interpretations may be labeled as follows: (1) The Pacificists; (2) The Evolutionists; (3) The Futurists; (4) The Eternalists or Optimists.

A First Interpretation

The first possible interpretation is one that assumes that Homer was attempting to emphasize the futility of war. Under this heading, Homer would be asserting that war is futile, with the view in mind that wars are fought for the complete and permanent victory involved. Consequently, any deviation from this complete and utter victory makes the particular war in question an abortive one. In the sentence φύλλα τὰ μὲν τ' ἄνεμος χαμάδις χέει, ἄλλα δὲ θ' ὕλη/τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη, the wind represents war's destructive force, its inherent tendency to destroy not only property but also (and this is far more important) to destroy men. The really successful war must be one which does away not only with the leaves and scatters them on the ground, but must also destroy the live timber of men, their minds and their very souls.

The sentence ὥς ἀνδρῶν γενεῇ ἡ μὲν φύει ἡ δ' ἀπολήγει states that as long as there is even the slightest connection with the past, as long as a conquered people remembers the days when men were free, another generation will spring forth from the

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conquered, one that is willing and prepared to overthrow its conqueror, or if it is physically unable to do so, to transmit its desire to still another generation which will seek to bring about the desired result. In this "pacificistic" interpretation, it would be clearly asserted that Homer is saying that totalitarian methods of psychological warfare can never work, that suppression of the mind and soul can never be permanently achieved, and, consequently, that a thoroughly successful war can never become a reality.

A Second Approach

The "evolutionist" argument, on the other hand, would assert that Homer is trying to point out that there is continuity and sempiternity in nature. The evolutionist argument would take its cue from the sentence φύλλα τὰ μὲν τ' ἄνεμος χαμάδις χέει, ἄλλα δὲ θ' ὕλη/τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη. The evolutionist or Darwinist would construe this sentence to embody Homer's belief, blind and instinctive though it may be, that there is a definite line of continuity in nature. In this interpretation, Homer would imply that because of environmental factors one type of plant or animal life might become all but extinct while another, more suitable for survival ("survival of the fittest"), grows to replace it. Although it would be a bit presumptuous to claim that Homer had any idea of biological evolution, it is not unreasonable to assume that Homer was aware of the natural fact that one species comes into dominance while another goes

into recession. The same principle can be applied to the sentence that follows the above cited quotation. In this particular case, the word *Man* must be understood to mean various members of the animal kingdom.

To sum up, the evolutionist's argument would call for the belief in the sempiternity of nature. Of course, the difficulty with such an interpretation is that we cannot know for certain whether Homeric man knew to what extent biological nature was undergoing the process of change.

A Third View

Still another interpretation that could be applied to the same six lines is that of those whom we have described as the "futilists." This particular interpretation would lay stress on the inefficacy or weakness of man. This belief is of necessity based on the Homeric conception of the relationship of man to the gods. This conception, which created gods in the plastic image of man, enabled Homeric man to keep the overwhelming superiority of the gods over man to a minimum. Nowhere is this superiority more evident than when one considers the infinite life span of the gods as against the limited life span of mortals. Thus, the futilists would argue that Homer is assigning the relative inefficacy of man to his brief life span. Homer says *φύλλα τὰ μὲν τ' ἄνεμος χαμάδις χέει*, and the futilist argument would be that man is powerless before the forces of death, as symbolized by the wind's power over the leaves hanging on the tree. In accordance with this explanation, Homer would be saying that man is insignificant in the face of the power that Fate holds over him, and that man is consequently unable to act as a free agent, that he is not able to alter a previously determined destiny.

However, this futilistic explanation is quickly invalidated by the words that follow immediately: *ὥς ἀνδρῶν γενεὴ ἢ μὲν φύει ἢ δ' ἀπολήγει*. This is plainly in opposition to the essentially pessimistic view of the futilistic argument. In this one line, Homer effectively demolishes the suggestion that because of the brevity of human life man is incapable of accomplishing his particular aim in life or that man is mean and insignificant. Homer links one generation of men closely with his ancestors and his descendants and asks pointedly why man cannot overcome the handicap of his brief life span by making use of the knowledge of his progenitors and adding to that knowledge. In this way, man is a responsible agent. It is the task of man to make up for his deficiencies and not to blame the gods for his ills.

A Fourth Explanation

The final and most cogent argument is one that states that Homer is essentially optimistic; that he is pointing to the fact that man always has hope. The words *τῇ γενεῇ ἐρεείνεις*; reinforce this interpretation. This question suggests that it would be almost wasted effort to ask Glaucus about his genealogy because it is unimportant in the face of certain more imposing facts. This unimportance stems from the assumption that man's hope lies in his progress forward, in man's future and not so much in his past.

The spring's return symbolizes the resurgence of man, man's basic indestructibility, man's immortality as a species. By linking man's growth with the appearance of the season of spring, or rather by linking it with an eternal constant, Homer suggests that as long as the one exists, the other will also exist. The symbolism involved in line 147 indicates that the author believed that the forces which are always in conflict with man, particularly those created by nature, may succeed in felling a few leaves from the tree (a particular society or people may be destroyed), but that the live timber, the minds and the very souls of men, will remain perpetually to regenerate new leaves and branches or, again interpreting symbolically, new civilizations will arise as well as new, fresh societies. Men individually are mortal, but as a species *man is immortal*. The passage of course, is not concerned with the question of personal immortality for the individual.

One who looks back with heavy heart upon the destruction of numerous civilizations in the course of human history, one who feels a sense of inadequacy when he realizes the amount of potential progress that was lost to us each time that a society perished, is uplifted by Homer's next sentence: *ὥς ἀνδρῶν γενεὴ ἢ μὲν φύει ἢ δ' ἀπολήγει*. This sentence is the key to the eternalist explanation of man. The poet is saying: "So what if a society perishes? A new society will arise to replace it." This is Homer's bold but optimistic answer. But more than that, more than being a bold belief in the resurgence of man, it involves the suggestion that the new society that springs from the ashes of the old will surpass the accomplishments of the old, and that in this way progress will be achieved.

Thus Homer gives the person who refuses to recognize the fact that man's progress is brought about through destruction and reconstruction upon new foundations rather than through methods which involve only new construction upon antiquated foundations still another alternative. Homer is saying in effect:

Still, if you care more about the past than about the future, you can find out about the past and see its errors, and, to be sure, you can view its positive accomplishments.

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To do this, however, is valueless, unless you realize that the stream of history flows from the past through the present and into the future. Man's destiny lies in his future and man's salvation rests on his own realization that by his very existence he makes progress possible. His own existence is the *ὅλγος ἐλπίδος* from which a new generation of leaves will spring forth. Since man's existence is certain and man's progress is directly proportional to his existence, then man's salvation as a species is just as certain.

John E. Rexine

Colgate University

Meaning of *Non Temere*

This study of *non temere* begins with a passage from Caesar (*BGall.* 4.20.3) which is included in many American textbooks. In explaining his reasons for his first invasion of Britain, Caesar earlier in the chapter states that in practically all (*omnibus fere*) his wars with the Gauls the enemy had received help from Britain, and that he wanted either to carry the war to Britain, or if the time available proved inadequate therefor, at least to gain information about the inhabitants and the topographical details of Britain, *quae omnia fere Gallis erant incognita. Neque enim temere praeter mercatores illo adiit quisquam, neque eis ipsis quicquam praeter oram maritimam atque eas regiones quae sunt contra Gallias notum est.*

Now it is generally agreed that *temere* comes from Indo-European **temos*, "darkness," and that the basic meaning of *temere* is "blindly, rashly"; and the editors of the textbooks in general use in America today accordingly gloss *non temere* in our Caesar passage with "not rashly, not without good reason,"¹ or allow the student to get this meaning from the general vocabulary. It is true that our expression often has this meaning, but we face a problem of logic when we say that no one except traders visited Britain without good reason; for traders had a very good reason—the profit motive. Hence anyone who is satisfied with this meaning is forced to hedge: "the traders naturally had dealings with the inhabitants, but no one else (preceding italics mine) without good reason (*temere*) went to the island."²

There is a satisfactory solution available in that some scholars have long understood the meaning of *non temere* here and in several passages of other authors to be "scarcely,"³ an interpretation particularly plausible since it harmonizes with the tone of the two *fere*'s occurring earlier in the chapter.

The Phrase as "Scarcely"

Special discussion of *non temere* at this time will confirm information which many editors and translators have not used and refute errors which have arisen despite this information. Several examples of *non temere*, "scarcely," cited by others are possibly open to objections from gainsayers; but one passage I have found in which the interpretation "scarcely"

is virtually unavoidable is Lucretius 6.1219-1221, a part of the description of the effect of the plague at Athens:

Nec tamen omnino temere illis solibus ulla
comparebat avis, nec tristia saecula ferarum
exibant silvis. . . .

Here even translators who elsewhere have trouble with *non temere* render the pertinent portion substantially thus: "But scarcely at all on those days did any bird show itself." Having the meaning "scarcely" established in a passage of the Republican period, we recognize exactly the same meaning in Suetonius (*Aug.* 16.3): *Nec temere plura ac maiora pericula ullo bello adiit.*

The three passages thus far considered present *non temere* in combination with indefinite words (*quisquam* and *ullus*), so that the interpretation "scarcely" has been a natural one, since this English word, too, has a special affinity for indefinites, and is normally used with reference to infrequency or scant margin. Apparently in the majority of cases in which *non temere* is used as the equivalent of an English single word its meaning is "scarcely," but the meaning "hardly" (= *non facile*), expressing difficulty or impracticability, is also found: *quod equidem non temere crediderim, cum temporum ratio vix congruat* (Suet. *Gram.* 7.1).

Still, one might readily concede that in each of these passages *temere* qualifies a negative in some way, but might then challenge the interpretation "scarcely, hardly." For is it not possible that *temere* strongly emphasizes the negative, and that it is the equivalent of *non profecto* and *non omnino*? This is not a disconcerting question, for in connection with English verbs of believing or judging "scarcely" may really mean "certainly not" (thus, "You will scarcely credit this report"). Still, "scarcely" and "hardly" usually allow for a margin not allowed by "certainly not." A passage in which the context implies such a margin is Suetonius (*Calig.* 36.1): *non temere ulla inlustriore femina abstinuit.* Review of the passages already studied will show that *non temere* can have the same range of meanings as English "scarcely, hardly."

Original and Derived Senses

To understand how a combination that originally meant "not blindly" came in many passages to have the sense of a single word, "scarcely" or "hardly," we turn to passages in which *non temere* can be translated either in the original or in the derived sense. In *non temere a me quivis ferret idem* (Hor. *Epist.* 2.2.13-14) we may see either "no one would get the same thing from me without good reason," or "scarcely anyone could get the same thing from me." Another Horatian example is *Sat.* 2.4.35-36:

Nec sibi cenarum quivis temere arroget artem
non prius exacta tenui ratione saporum.

We may translate either "No one would rashly claim skill" or "Scarcely anyone would claim skill."⁴ In both cases the second meaning could have evolved from the first, the original sense of *temere* having been felt for some time, but having then become so weak that *non temere* could finally be used as a single word. For the loss of feeling for the original meaning of a word, compare the colloquial use of English "hardly" for "scarcely," showing that "hardly" has here lost its suggestion of difficulty: "he hardly works (at all)."⁵

Especially helpful are two Lucretian passages which resemble each other in containing *non temere* and a qualifying *quin* clause. In the first passage (6.319-322) the meaning of *non temere* seems clearly to be "scarcely": *Nec temere omnino plane vis frigida venti esse potest . . . quin . . . veniat commixta calore*. "But scarcely at all can the force of the wind be utterly cold . . . so as to escape arriving mingled with heat." In the second passage (3.252-253), that *non temere* means "not blindly, not without effect" seems indicated by the content of the *quin* clause,⁶ but one cannot be absolutely sure that the meaning is not "scarcely" (*huc* refers either to the bones and marrow or to the fourth component of the soul):

Nec temere huc dolor usque potest penetrare neque acre permanere malum, quin omnia perturbentur. . .

Our conclusion on this point is that the shift in meaning from "not blindly" to "scarcely, hardly" would not have been difficult. "That language is a perfect symbolism of experience . . . and that it is the carrier of an infinitely nuanced expressiveness are universally valid psychological facts."⁷ But while Latin apparently expressed several nuances of meaning by the use of this one expression, *non temere*, we must in English express these nuances by the use of different words and phrases.

"Non Temere" and "Non Fere"

There are two significant similarities in usage between *non temere* and *non fere*, both meaning "scarcely, hardly," which harmonize with the foregoing conclusions. Both are often used with indefinites, and both are often qualified by exceptions. With the pattern *neque temere quisquam . . . praeter* seen in the Caesar passage with which we began, compare *BGall.* 5.54.4: . . . *ut praeter Aeduos et Remos . . . nulla fere civitas fuerit non suspecta nobis*; and with Cicero, *QFr.* 1.1.13, *maiores nostri . . . hoc (sc. accensi officium) . . . non temere nisi libertis suis deferebant*, compare Cicero, *Mur.* 13, *Nemo enim fere saltat sobrius nisi forte insanit*. The same can be said of *non temere* as of *non fere*: *Haec dictio apta est sententiae exceptivae: quare post "non fere" sequitur "nisi."*⁸

Since the misinterpretation of *temere* began in antiquity, we shall further clarify by reviewing

some erroneous meanings proposed in ancient and modern times. The now generally accepted version of a fragment of Ennius reads thus: *quo tam temere itis?*⁹ This fragment Servius Danielis cites as evidence that *temere* can mean "suddenly." Since *citare* immediately follows *itis* in the quotation as it appears in the unemended text,¹⁰ one may surmise that Servius Danielis was so influenced by the context that he imprudently concluded that *citare* and *temere* were synonyms, whereas here again there is no apparent reason for concluding that *temere* means anything else but "blindly, inconsiderately."

As to "Not Easily"

As this ancient misinterpretation seems to be an example of snap judgment, so a modern one apparently stems at least in part from the inadequate and misleading article on *non temere* (s.v. *temere*) in *Harpers' Latin Dictionary*, where we read that the expression means: "not easily" = *non facile*. It is true, as we have seen, that *non temere* can be the equivalent of *non facile*, "hardly," but here the similarity ends: we should reject the arbitrary interpretation "not easily." For there is not a single passage either cited in *Harpers'* or found by me through extensive searching in which neither "not blindly, not rashly" nor "scarcely, hardly" will fit. From the examples of *Harpers'* we consider Plautus (*Bacch.* 85-86), where Pistoclerus comments warily on Bacchis's seductive invitation to him to enter her house: *Rapidus fluvius est hic, non hac temere transiri potest*; and Bacchis replies, *Atque ecce apud hunc fluvium aliquid perdundumst tibi*. Clearly Pistoclerus means that he must not do anything rash, and Bacchis says that she is determined that he suffer the consequences of rashness. Similarly in Terence (*Phorm.* 714), that *numquam temere* means "never so rashly" is shown by the reference to calling witnesses: *Hoc temere numquam amittam a me quin mihi testis adhibeam*.

On the other hand, there is no real justification for translating our expression in Horace (*Epist.* 2.2.13-14), *non temere a me quivis ferret idem*, as "not easily"¹¹ instead of as the obvious "scarcely," and "lightly" is just as out of place in interpreting Livy 2.61.4,¹² *Patres quoque non temere pro illo aliquo aequae adnisi sunt*, as it is in translating Lucretius 5.1177-1178,¹³ where the poet after explaining that early men believed the gods to be real because apparently divine images kept presenting themselves to men in their dreams, cites this additional reason for the belief:

Et tamen omnino quod tantis viribus auctos non temere ulla vi convinci posse putabant.

Obviously the meaning is that men thought that the gods they saw in dreams could be overcome by scarcely any force. Here and elsewhere the interpretation "lightly" is an ambiguous bridge from

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"Non Temere" without Indefinites

Finally, we must warn against the tendency to translate *non temere* in the Caesar passage with which we began as "not as an ordinary affair."¹⁴ One might consider this interpretation particularly apt in passages containing no indefinites (cf. my *Non temere ibat eis diebus*), but even here we need not invent a new meaning for *temere* but may follow the lines of interpretation already laid down: Suet. Rhet. 1.7.: *Illustres professores . . . non temere alii reperientur quam de quibus tradam*; Suet. Dom. 19, *pedibus per urbem non temere ambulavit*; Flor. Epit. 1.7.7: (of the Roman defeat by the Gauls at the River Alia in 391 B.C.) *Non temere foedior clades*. For after adding to the instances we have cited of *non temere* used in combination with indefinite pronouns and adjectives many more of the same type, and after considering Quintilian 1.3.3, *Illud ingeniorum velut praecox genus non temere umquam pervenit ad frugem*, we conclude that our expression is so often used with indefinite words that it can when used by itself imply such (e.g., *ullus, quisquam, umquam*). Thus the three passages cited above, which contain no expressed Latin indefinites, may justifiably be translated respectively: "Scarcely any distinguished professors will be found other than those whom I shall describe"; "he scarcely ever walked through the city on foot"; and "Scarcely ever has there been a (or any) disaster more disgraceful."¹⁵

The evidence has demonstrated that *non temere* should be conservatively interpreted: the *non* may negative a *temere* having the meaning "blindly" or a meaning clearly synonymous with "blindly"; or *non temere* may mean "scarcely (any, ever), hardly," probably as the result of the evolution delineated above. Certainly the meaning of *temere* must in many instances have become so weakened as to permit the transition to the meaning "scarcely, hardly," but here the transition in meaning is complete, and we are not justified in recognizing an intermediate meaning of "easily" or "lightly."

Paul R. Murphy

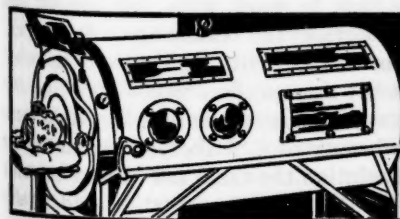
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NOTES

1 So also H. J. Edwards in the Loeb edit., and S. De Chair, trans. of *Caes. Comm.* (London 1951) 86. 2 C. Rolfe and A. W. Roberts, edd. of *BGall.* (New York 1910) 331. 3 See esp. J. Ph. Krebs-J. H. Schmalz, *Antibar. d. lat. Spr.*,⁷ (Basel 1905-1907) II 646. G. W. Mooney, ed. of *Suet. Vit. Caes.*, bks. 7 and 8 (London and New York 1930) 483, has a good note on the many instances of this combination in Suetonius. C. T. Lewis, *Elem. Lat. Dict.* (New York 1918), s. v. *temere*, recognizes the meanings "hardly" and "scarcely," but *Harpers' Lat. Dict.*, as is explained below, is misleading on this matter. 4 Some see a jussive expression here, but actually more of the *praecepta* in this satire are expressed by verbs in the indicative mood than by verbs in the imperative and the jussive subjunctive put together. 5 Example cited by O. Jespersen, *A Modern English Grammar on Historical Principles* (London and Copenhagen 1927-1954) VI 412. 6 Cf. *Auct. ad Her.* 2.8.12: *A rumoribus dicemus si negabimus temere famam nasci solere quin subsit aliquid*. 7 E. Sapir, art. "Language," in *Encycl. of the Soc. Sciences* (New York 1930-1935) IX 158. 8 F. Hand, *Tursellinus* (Leipzig 1832) II 695. 9 See J. Vahlen, *Ennianae Poesis Reliquiae*³ (Leipzig 1928) 101, v. 554. 10 Serv. Dan. on *Aen.* 9.327: *TEMERE . . . significat et "subito": Ennius "quod tam temere itis catomerariis."* 11 So H. R. Fairclough in the Loeb edit. 12 B. O. Foster in the Loeb edit. translates "not lightly." 13 W. H. D. Rouse in the Loeb edit. translates "not lightly." 14 So T. Rice Holmes, ed. of *BGall.* (Oxford 1914) 149. He is followed by J. Warrington, Everyman trans. of *Caes. Comm.* (London and New York 1953) 64; and by S. A. Handford, Penguin trans. of *BGall.* (Baltimore 1951) 119. 15 Cf. also Livy 30.30.11: *Non temere incerta casum reputat quem fortuna numquam decepit*. Here F. G. Moore the Loeb edit. translates "It is not easy for a man whom fortune has never deceived to weigh uncertain chances." But C. Edmonds in the Bohn trans. implicitly recognizes the meaning "scarcely ever" in translating "Rarely does that man consider. . . ."

A study of Horace's style must be mainly an analysis of the art by which he compensates for the slenderness of his own inspiration and the relative poverty of the Latin lyric vocabulary. He has no very profound thought or intense emotion to convey. His imagery lacks the imaginative splendor and audacity of the great Greek and English lyricists; and yet, while literary fashions come and go, his indefectible charm abides. — Shorey and Laing, *Horace, Odes and Epodes*.

The sentiment of the nineteenth century that prompted men to lay great stress upon racial traits, now happily abating, gave wide acceptance to the theory that Virgil may have felt the run of Gallic or Celtic blood in his veins, but the tender melancholy in his disposition and his steady interest in ultramundane things, the desire to send his soul out into the invisible, is just as well accounted for upon the assumption of an Etruscan origin.—Norman W. DeWitt, *Virgil's Biographia Litteraria*.



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E D I T O R I A L

Machines on the Language Front

"Significant progress is being made toward effective translation machines for Russian, Chinese, Japanese, German and Spanish"—so begins a release from Washington, through the North American Newspaper Alliance, appearing in the *St. Louis Globe-Democrat* on Thanksgiving Day in 1957. Further, the "dramatic" successes thus far achieved, it is added, "must be considered only a forerunner of even more startling developments to come, according to a report just released by the National Science Foundation." And as an instance of what has been done, a nine-word, largely polysyllabic, Russian sentence is quoted, which it "took only nine seconds for a translating machine developed by Georgetown University and International Business Machines Corporation to translate."

The device in use was described as "a large high-speed mathematical computer which is constructed to handle words instead of numbers." Work is being carried forward with a view to larger and more startling results, it was indicated, "at Massachusetts Institute of Technology, Harvard, University of Washington, University of California and at Princeton."

Once again, then, it would appear, American technology has come to the fore with a *machine* to answer a human need and to reduce even further the burden of human toil—"the prodigious task," for example, "of abstracting the 500,000 to 1,000,000 scientific articles published each year in languages other than English. The new machines will translate faster and more cheaply."

And so the unwary and those whose practice it is *legere non intellegere*—"to scan but not to understand"—may ask what place is left for the study of foreign languages, ancient or even modern. With

machines to do our translating, why should students submit themselves to the arduous and trying discipline of foreign language learning? The age of mechanization has added one more inherited burden to the academic scrap heap.

As a matter of fact, linguists may well welcome rather than oppose the new machines, since the problems involved in their present operation and future improvement are certain to focus attention upon phases of language usage and linguistic relationships which might not otherwise readily occur. And it must ever be borne in mind that the machines are no magic product of an Aladdin's rubbing of the lamp. Their "magnetic devices for storing information," their "memory units" to hold vocabularies, can exist only because human intelligence has initially provided them with these possessions. The old adage of the Schoolmen, *nemo dat quod non habet*—"no man gives what he has not"—is eminently in place; though the machines may operate at incredible speeds, they yet cannot exceed in their output what was originally fed into them.

Important problems, the quoted Foundation report points out, remain: for example, how a machine can "be instructed to change word order in translating from one language to another" and how it can "select the proper meaning, as indicated by the context, of a word having two or more meanings." And it is always to be remembered that the aim is *utility*. "'Machines to be developed during the coming years,' says the report, 'will not turn out highly polished literary works. But the translation will be good enough so that it can be followed by specialists.'"

With all of this the classicist and the favorer of foreign languages generally may well concur. The specialist in language study comes more and more to understand the puzzling and yet stimulating vagaries of context, the shades and refinements of exact meaning and added connotation arising from the multitudinous world of concomitance, the peculiar and distinctive significations of individual words and individual phrases in specific authors. Such a specialist understands increasingly as his own linguistic maturity expands the hazards and the unremitting challenges of translation.

A place—perhaps even a larger place—will remain for the language expert. His may well be increasingly the task to work with, not against, the great electronic devices for translation. And he will regard those machines with admiration for what they are and what they profess to do—knowing full well that the swelling resonance of a Pindaric verse or the fugitive beauty of a Shakespearean metaphor remain for translation the task, not of an electronic mechanism, but of human imagination and intelligence.—W.C.K.

Sit Annus Novus Felix Faustusque!

Deus, qui salutis aeternae,
beatae Mariae virginitate foecunda,
humano generi praemia praestitisti:
tribue, quaesumus;
ut ipsam pro nobis intercedere sentiamus,
per quam meruimus auctorem vitae suscipere,
Dominum nostrum
Jesum Christum
Filium Tuum:
Qui tecum vivit et regnat
in unitate Spiritus Sancti, Deus.
Per omnia saecula saeculorum. Amen.
Oratio de Circumcisione Domini.

Cicero and Newman on Literature

A little over a hundred years ago John Henry Cardinal Newman wrote his *Idea of a University*. Among its nineteen discourses and lectures stands the "Essay on Literature." Many centuries earlier, Cicero had commented on the same subject from a slightly different point of view in his *Pro Archia Poeta Oratio*. Since both of these men spoke on a subject of vital interest to all educated persons, it will be worthwhile to consider their ideas.

Throughout his essay, Newman stresses one theme, the nature of literature—what it is. Cicero, on the other hand, shows us the function of literature—how to use it. Both of these ideas are important, not only in their abstract concepts, but in their concrete application to one's personal viewpoint and approach to literature.

Newman on the Nature of Literature

With a series of Socratic questions Newman poses his problem: What is literature? "Is literature synonymous with composition? with books written with attention to style? is literature fine writing? again, is it studied or artificial writing?"¹

In finding a solution to his problem Newman wastes no time: "I observe, Gentleman, that Literature from the very derivation of the word, implies writing, not speaking. . . . When words are in demand to express a long course of thought, when they are to be conveyed to the ends of the earth, or perpetuated for the benefits of posterity, they must be written down, that is, reduced to the shape of literature (p. 238)."

From this premise Newman argues that the permanent record of spoken language must be personal: "Now I insist on this . . . that literature is essentially a personal work. Two persons cannot be authors of the sounds which strike our ears, as they cannot be speaking one and the same lecture or disclosure, which must certainly belong to some one person or the other, and is the expression of that one

person's ideas and feeling . . . (p. 238)." This concludes the first part of Newman's definition of literature: "Literature is the personal exercise of language (p. 240)."

In elaborating his concept of literature, Newman goes on to insist that thought and speech cannot be divorced:

. . . Thought and speech are inseparable from one another. Matter and expression are parts of one: style is thinking out into language. This is what I have been laying down, and this is literature; not *things*, not the verbal symbol of things; not on the other hand mere words; but thought expressed in language (p. 241).

Some may object, he continues, that the writings of classical authors are not real literature because their language is over-studied, their style ornate. But he replies:

. . . copious, majestic, musical flow of language, even if sometimes beyond what the subject matter demands, is never out of keeping with the occasion or with the speaker. It is the expression of lofty sentiments in lofty sentences, the "*mens nostra in corpore magno*." It is the development of the inner man (p. 245).

Hence, according to Newman, writing, in a very true sense, mirrors the author's mind. And this personal trait of literature is one of the salient features of Newman's concept:

. . . And since the thoughts and reasonings of an author have, as I have said, a personal character, no wonder that his style is not only the image of his subject, but of his mind. That pomp of language, that full and tuneful diction, that felicitousness in the choice and exquisiteness in the collocation of words, which to prosaic writers seem artificial, is nothing else than the mere habit and ways of a lofty intellect (p. 244).

Since an author's thought reflects his personality, if his thought is elaborate, his language will be elaborate:

. . . He <the author> writes passionately, because he feels keenly; forcibly because he conceives vividly; he sees too clearly to be vague; he is too serious to be otiose; he can analyze his subject, and therefore he is rich; he embraces it as a whole and in its parts, and therefore he is constant; he has a firm hold on it, and therefore he is luminous. When his imagination wells up, it overflows in ornament; when his heart is touched, it thrills along his verse (p. 254).

These brief passages outline Newman's entire argument and indicate his resultant definition that "Literature is the expression of thought in language (p. 253)."

Cicero on the Use of Literature

We turn next to Cicero's *Pro Archia Poeta Oratio*. The following brief extracts will sum up Cicero's thoughts relating to the function of literature.

In the second part of his defense of Archias, Cicero in three short passages describes the function of literature. Literature offers recreation:

. . . animus ex hoc forensi strepitu reficiatur et aures convicio defessae conquiescant (12). . . . Nam ceterae neque temporum sunt neque aetatum omnium neque locorum; at haec studia adolescentiam acciunt, senectutem oblectant, secundas res ornant, adversis perfugium ac solacium praebent, delectant domi, non impediunt foris, pernoctant nobiscum, peregrinantur, rusticantur (16).

Literature provides topics for conversation:

... An tu existimas aut suppetere nobis posse quod cotidie dicamus in tanta varietate rerum, nisi animos nostros doctrina excolamus, aut ferre animos tantam posse contentionem, nisi eos doctrina eadem relaxemus? (12)

And literature offers inspirational ideals for living:

... Quam multas nobis imagines non solum ad intuendum verum etiam ad imitandum fortissimorum virorum expressas scriptores et Graeci et Latini reliquerunt! (14). ... Ceteros pudeat, si qui ita se litteris abdiderunt ut nihil possint ex eis neque ad communem adferre fructum neque in aspectum lucemque proferre (12).

Some Applications

What conclusions can be formed from these considerations? Newman seems to tell us the nature of literature. And his conclusion is that literature is personal thought expressed in writing. In this lies the value of his argument. If Newman's ideas were kept in mind many confusing elements of literature would more easily be solved, and many misconceptions rectified.

For example, Gerard Manley Hopkins' poem "The Windhover" may be cited. Father Hopkins claims that this poem was "the best thing I ever wrote,"² and yet no two experts seem to agree in its interpretation. Some feel that this poem has no spiritual content whatever, but is merely a poem describing the flight of a bird in the air.³ Other critics feel that the bird is only a symbol of the poet's soul in its flight to God.⁴ Yet even proponents of this latter view vary considerably in their individual interpretations.

Why these divergent explanations? What is the reason for this conflict of interpretation of the greatness of Hopkins' works?

Perhaps the answer lies in a failure to apply Newman's theory of the personal character of literature. For in the light of this principle, a new horizon opens to our gaze. If literature is personal thought expressed in language, then, to some degree, one must understand the background of this Jesuit priest-poet, or much of the significance of his poetry will pass beyond his comprehension. Hence, to penetrate the meaning of "The Windhover," the reader must understand that Gerard Manley Hopkins was primarily a Jesuit priest, and must grasp, as far as possible, the motivating forces which influence the life of a Jesuit priest. This is the particular value of Newman's concept of literature, regardless of the work to which it is applied.

Cicero's task was to show the function of literature—how to use it. In effect, Cicero says, "Look at literature, read it, enjoy it, take it to yourself, assimilate it into your own thoughts and sentiments, and then use literature to be of service to others." This is Cicero's main contribution to the philosophy of literature: that literature is to be used for one's own enjoyment and improvement, but that it is also to be used for the service of others.

These two divergent views of literature, even though they approach literature from different angles, need not exist independently of each other. Rather, they should tend to complement each other. Newman tells us what literature is; Cicero tells us how to use it. Both of these views are instructive if we would profit from our reading. These two viewpoints are complementary and, taken together, provide an excellent frame of reference with which to pursue literary studies. That is their value.

As a student passes through a course of literary training, there comes a time when he is likely to ask himself just what he is doing, what the purpose of his pursuit is, what result he should expect from his experience. Cicero and Newman can provide him with an answer: literature is an author's personal ideas as he expresses them in writing, which potentially gives to the reader a source of enjoyment and intellectual development for himself and for others.

Thomas M. Gannon, S.J.

Sacred Heart Novitiate,
Milford, Ohio

NOTES

1 John Henry Cardinal Newman, *The Idea of a University*, ed. Charles Frederick Harrold (New York 1947) 235. Subsequent Newman page references are to this volume. 2 Robert Bridges, *Poems of Gerard Manley Hopkins* (Oxford 1930) 107. 3 Normand Weyand, S.J., ed., *Immortal Diamond: Studies in Gerard Manley Hopkins* (New York 1949) 277-282. 4 Ibid.

Breviora

Translating Horace on Cleopatra (*Carm.* 1.37)

In this supposed "song of triumph" the enemy entirely steals the show—understandable enough when the enemy is Cleopatra. A grudging admiration for the Queen seems to overtake Horace unawares; but it does this too perfectly to be a mere slip. He set the trap before he fell into it. This is precisely the kind of surprise Horace likes, the deft twisting of conventional forms into something new. As in the *Integer vitae*, the beginning, though deceptive, is so heightened that one should suspect its intensity; that "moral hymn" is, in fact, a lefthanded love poem. The Theophrastian fumings over a flatterer (*Sat.* 19) are also a disguise, this time for the praise of Maecenas. In the same way, this song of victory is not concerned with the real act of conquest—the defeat of Antony—but with the flight of a woman. This would be orthodox enough if she stood merely for the fall of luxurious, Oriental decadence; but, even after the strong statement of her drunken ambitions, she is the one the poem pursues when Octavian and the fleet are mentioned. She is so striking and dramatic a figure that the most differing images are used to describe her: a madwoman, "drunkard," a dove or rabbit in flight, a terrible beast; *molles columbas* and *fatale monstrum* begin lines very close to each other. Horace seems to agree with Shakespeare that nothing withers or cloyes "her infinite variety."

Even in the first part of the poem, the intense imagery showed that she was no ordinary woman. Then the great break in the tone comes, after *fatale monstrum*, when very different words begin to appear, and rapidly (*generosius*). This change, this softening, is symbolized by an abrupt transition of genders; *monstrum quae*. It is as if, when the heightened song had reached its peak and she was about to be clapped into chains, the thought suddenly broke in; "She! In chains?" The idea is almost absurd, and the end-phrase of this first part, final crest of the mounting praise of Caesar's triumph (*daret ut catenis*), will have an ironic light cast back on it by the ring of the poem's final cadence; the dubious *triumpho* will sound in strange context.

The first part of the poem has been developed in interweaving phrases with a riot of imagery, ending (as Horace

planned) at upon her; tress, the ca rises to its yvaines Cleo and so contr Main verbs eager addi ... inviden but the gra tion of regni of the last glory.

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planned) at the most exciting moment, when Caesar is almost upon her; the second part begins with a contrasting quietness, the calm determination of *quae generosius*, and soon rises to its own climax, a great though indirect tribute. It praises Cleopatra's resolution in the face of reality, however, and so contrasts with the first part in being devoid of images. Main verbs are forgotten, and the thought mounts with each eager addition of an adjective—*ausa, fortis, ferocior, privata?*—*invidens! non humilis*. She controls not only the thought but the grammar of the whole poem (note the emphatic position of *regina, impotens, ebria*); she swings the very meaning of the last words, as she did defeat and death, to her own glory.

"Now to the wine, and the richest feast; to the wildest dance, carefree at last! Wrong it was to drink the wine of our fathers when that Queen's rage and madness aimed at the obsequies of Rome!—when, ringed by foul creatures spoiled of all but lust, she drank the deceptive wine of success and let her drunken dreams range free. But the limping and sole ship which wrestled through the fires touched a few same thoughts back to life! And the wine-purple riot of terror faded to sober despair when Caesar, soaring out of Italy, leaned hard on his oaring pinions, an eagle pressing the frightened dove! Then was she the swift hare more swiftly followed through high fields of snow; then was destruction on the Destroyer, on the monster about to be chained.

"But she sought a nobler end (no woman when the sword was bared!), disdaining flight to dark shores of hiding, bravery written on her face when she looked at the ruins of her palace, boldness in her embrace of the unsoftening asp when she drank the venom of death in every vein! Defiant she chose to die, and scornful—not gracing the enemy galleys that returned, not led unquenched in a Roman triumph, not learning to bend, born to soar!"

Furthermore, the sly *non humilis* comes immediately after the *superbo* of the triumph she has slipped. This juxtaposition of words and ideas, as well as the build-up of the whole double-edged poem, makes ironic the *superbo triumpho* scorned by *non humilis mulier* (the final words in the fullest sense). Both phrases mean the opposite of what they literally say: "She escaped the grand and solemn celebration of the victor's pride. She was, you know, a wee bit proud herself."

Such a daring (though limited) tribute was most effectively, and most wisely, given indirectly, but the double meaning could not have crystallized into such a masterpiece of dubious compliment as this in any other hands. The last passage not only throws the first "conclusion" of the poem into an ironic light ("Chain the monster!"); it makes its own solemn ending a sly "front." The poem ends with *fugiente penna* in a double sense, soaring in its majestic mention of triumphal pomp, and flying from us by its evasive freedom of the literal content of its words. I have expanded in the translation of phrase *Non humilis* (not bending low to earth), to give a vague hint of the original's effect. I put the face-meaning of *triphno* in the previous line, for as a word it speaks for Octavian. It is as a bell that rings for the Queen.

Garry Wills

Xavier University

NOTES

1 "Carefree"—play on *libero*, "wild" and "delivered." They can be libertines because they are liberated. "At last"—*Nunc . . . nunc . . . erat*. 2 *Vix* in position of influence, throwing its meaning to *una* and *sospes* both: "barely one, and that one barely safe." 3 Litotes in *minuit*: "It reduced her mad rage a little"—and then we are told her first reaction was that of a *lymphata*! 4 "Sober"—*veros timores*, contrasted with "lymphatic" terrors. 5 Literally, "pressed her soaring away from Italy." 6 Play on the word *fatale*, doom-haunted and doom-to-others, "the fate of the *femme fatale*." 7 *Voltu*, that face (word stressed by position at the beginning of the line). The whole poem uses a strategy of indirection, so that her beauty is not directly praised, or even mentioned. 8 *Asperas*—probably the only things that remained *asper*—unyielding—to her? 9 *Ferocior* is the merely strengthening comparative, but seems to cast a look back at the first part. In the swift list of brave decisions, she is proved no less bold and extraordinary than in the riotous list of ambitions above. She is greater when faced by hard facts than when moving through flattering dreams, more the Queen surrounded by snakes than when ringed with her Oriental eunuch-courts. 10 The last line—*Non humilis mulier*—is one of the most telling examples of litotes in all of Western letters. Horace's use of the figure is perfectly brought out by its position in the artfully constructed—rather, artfully confused (*callida junctura* complicated)—last lines. *Tri-*

umpho is grammatically Caesar's, hastily rushed in for a last appearance, but it is Cleopatra's by context—a triumph she will not be attending, less noble for her loss by death, a defeated triumph (save when, mentioned in this context, it sheds its lustre on her).

Love or Rhetoric in Plato's *Phaedrus*?

In the preceding volume of THE CLASSICAL BULLETIN (33 [March-April 1957] 50-53, 60-65), Professor Gustav E. Mueller's article, "Unity of the *Phaedrus*," deals with a problem which has vexed Platonists for numerous centuries. Already in the fifth century of our era Hermias, in his commentary on the *Phaedrus*, noted that some had regarded the main theme of the dialogue as Love, some as Rhetoric, others as the Good, and still others as the *ἡρώτων καλόν*.¹ Modern scholars are still debating the question, usually siding either with Love or Rhetoric as the principal topic of the discourse²; L. Robin, however, has presented objections to assigning either Rhetoric or Love as the subject.³

We might expect the *Phaedrus* to have a unity, for in this very treatise Plato states that a composition should be unified, with a beginning, middle, and end (264b-d). It seems that the practice of departmentalizing and cataloguing knowledge at times beguiles us by beclouding the issue. Perhaps the attempts to decide between Love or Rhetoric as the central topic of the *Phaedrus* is a case in point. As Plato also states in this dialogue (265d-266b) the proper use of Collection (*συναγωγή*) and Division (*διαίρεσις*) is essential to the correct comprehension and solution of problems; in other words, we must know when to make distinctions substantiated by facts, and when to refrain from making superficial distinctions.

The clue concerning the unity of the *Phaedrus*, in our opinion, is the term Love. A proper distinction must be made between erotic passion and "Platonic Love," as one may observe in the *Symposium* and *Phaedrus*.⁴ Plato describes the former particularly in the words of Pausanias (*Symposium*) and of Lysias (*Phaedrus*); the latter he portrays through Diotima (*Symposium*) and Socrates' second speech (*Phaedrus*). In the *Phaedrus* Plato distinguishes also between two modes of discourse: current Rhetoric and Dialectic. The unity of the dialogue seems to lie in the proper Collection and Division among these four areas. Plato is depicting dramatically that the ultimate type of Love (philosophic) is inseparable from the best method of discourse (Dialectic), while the inferior discourse (Rhetoric) is suitable to the common Love (erotic). To Plato philosophic Love and Dialectic form a unity; one cannot exist without the other. It is this essential unity which the *Phaedrus* portrays dramatically.

Robert G. Hoerber

Westminster College,
Fulton, Missouri

NOTES

1 *Hermiae Alexandrini in Platonis Phaedrum Scholia*, edited by P. Cuvreur (Paris 1901). 2 As Professor Mueller mentions, to Lane Cooper the subject is Love; to Alfred Day and A. E. Taylor the theme is Rhetoric. The question has been discussed of recent date by R. Hackforth, *Plato's Phaedrus* (Cambridge 1952) 8-12; and by W. C. Helmbold and W. B. Holther, "The Unity of the *Phaedrus*," *University of California Publications in Classical Philology* 14 (Berkeley 1952) 387-417. 3 L. Robin, *Phèdre* (Paris 1933). 4 Plato actually distinguishes three types of love, including a middle type between the two extremes; but since we are discussing this triad, which does not concern the unity of the *Phaedrus*, in a separate publication, we shall not elaborate on the topic at the present time.

Eta Sigma Phi Contests for 1958

For 1957-1958, Eta Sigma Phi, national undergraduate honorary classical fraternity, announces the following *four Contests*. Further information may be had from the Chairman of Contests, W. C. Korfmacher, Saint Louis University, 221 North Grand Boulevard, Saint Louis 3, Missouri.

1) Thirteenth Annual Essay Contest:

(a) Subject: "Socrates the Gadfly in Today's Politics." That is, Socrates professed to be the "gadfly" stinging and stirring the ancient Athenian state. How would he fare if

projected into the politics, local, national, and international, of the present day?

(b) *Eligibility*: The Contest is open to college undergraduates, enrolled at the time of submission of the paper in a course of Greek or Latin in an approved college or university in the United States or Canada.

(c) *Identification*: Each paper submitted is to be accompanied by an *identification page*, available in advance from the Chairman of Contests, giving necessary information and including a testimonial from a member of the classics faculty at the contestant's school as to the contestant's right to participate and his fair and original preparation of the paper. There is a limit of *five papers* from any one school.

(d) *Qualifications*: All papers must be original. Sincerity, definiteness, and originality will be especially considered. Quotations must be duly credited. Format, mode of citation, and the like, must be uniform within the paper. Entries must be typewritten, in double space, on one side only of normal-sized typewriter paper. The maximum length is 2,250 words.

(e) *Dates*: Written notice of a desire to participate, postmarked not later than February 1, 1958, must be sent to the Chairman of Contests. Entries themselves, similarly sent, must be postmarked not later than February 15, 1958.

(f) *Decision*: Decision as to place will be made by an expert judge, who will identify the papers by code designation only.

(g) *Prizes*: First, \$50.00; second, \$35.00; third, \$25.00; fourth, \$17.50; fifth, \$12.50; sixth, \$10.00. For its full award, the Contest will require a minimum of fifteen entries, from fifteen different schools.

2) Ninth Annual Greek Translation Contest:

(a) *Content*: The Contest will consist in the sight translation of a passage in Greek, chosen with an eye to students in the second year of the language or above. Translations will be written in a two-hour period, under normal examination regulations, in each contestant's own school.

(b) *Eligibility*: The Contest is open to college undergraduates, enrolled at the time of participation in a course in Greek language in an approved college or university in the United States or Canada.

(c) *Identification*: Each paper submitted is to be accompanied by an *identification page*, as in the Essay Contest. There is a limit of *five papers* from any one school.

(d) *Dates*: Written notice of a desire to participate, postmarked not later than February 1, 1958, must be sent to the Chairman of Contests, who will mail the Contest material in time for the contest day. The Contest will be administered simultaneously in all the participating schools on February 11, 1958. Entries themselves, addressed to the Chairman of Contests, must be postmarked not later than February 15, 1958.

(e) *Decision*: Decision as to place will be made by an expert judge, who will identify the papers by code designation only.

(f) *Prizes*: Six prizes will be offered, as in the Essay Contest, except that any participant placing in both events will receive an *added* award equal to what he wins in the Greek Translation Contest. For its full award, the Contest will require a minimum of fifteen entries, from fifteen different schools.

3) Eighth Annual Satterfield Latin Translation Contest:

(a) *Content*: The Contest will consist in the original translation of a passage in Latin to be supplied on request by the Chairman of Contests. Translations will be written as normal "out-of-class" work, not as examinations.

(b) *Eligibility*: The Contest is open to college undergraduates, enrolled at the time of participation in an approved college or university in the United States or Canada.

(c) *Identification*: Each paper submitted is to be accompanied by an *identification page*, as in the Essay Contest. There is a limit of *five papers* from any one school.

(d) *Dates*: Written notice of a desire to participate, postmarked not later than February 1, 1958, must be sent to the Chairman of Contests, who will mail the Contest materials in ample time for the closing date. Entries themselves, similarly sent, must be postmarked not later than February 15, 1958.

(e) *Decision*: Decision as to place will be made by an expert judge, who will identify the papers by code designation only.

(f) *Prizes*: A prize of \$25.00 will be given for the best paper.

4) Sixth Annual Chapter Foreign Language Census:

(a) *Content*: The Contest will consist in a report of foreign language credits held by college undergraduates, and

these credits will be totalled (with weightings in favor of Greek, Latin, Sanskrit, and Hebrew) according to a system, to be sent on request, by the Chairman of Contests.

(b) *Eligibility*: The Contest is among chapters of Eta Sigma Phi Fraternity, and hence reports will be accepted only from college undergraduates who are chapter members and attending the college or university to which the chapter belongs.

(c) *Identification*: Each report submitted must be signed by the faculty sponsor of the chapter to which the entrant belongs. A chapter may send as many entries as its wishes, but only one award will be given any one chapter.

(d) *Dates*: Written notice of a desire to participate, postmarked not later than February 1, 1958, must be sent to the Chairman of Contests. Entries themselves, similarly sent, must be postmarked not later than February 15, 1958.

(e) *Decision*: As decision on place is a matter merely of mathematical calculation, it will be handled in the office of the Chairman of Contests.

(f) *Prizes*: For the chapter reporting a student with the highest number of points, \$25.00; second, \$15.00; third, \$10.00.

Address: W. C. Korfmacher, Chairman of Eta Sigma Phi Contests, Saint Louis University, 221 North Grand Boulevard, Saint Louis 3, Missouri.

Among Study Aids Offered

American Council of Learned Societies Grant-in-Aid Program: Grants are intended "to provide funds for significant humanistic research." Applicants, normally scholars with the doctorate or its equivalent, will be expected to give evidence of "important research projects" in one of the fields of learning embraced by the ACLS. Sums allotted will vary with the needs in individual projects. "Completed applications for the remainder of the 1957-58 program must be received by January 15 or March 15." Address: ACLS Grant-in-Aid Program, 345 East 46th Street, New York 17, New York.

American Numismatic Society: Two sets of grants are offered. (1) There are announced ten grants-in-aid of \$500 each, available to "students or junior instructors in the United States and Canada," who "will have completed at least one year's graduate study" in classics, archaeology, Oriental studies, history, economics, art history, or other humanistic fields, in the United States and Canada. The grants are applicable at the forthcoming Summer Seminar sponsored by the Numismatic Society. (2) A limited number of graduate fellowships, each for \$2,500, to be administered by the school of enrollment, for graduate students in the humanities and social sciences, for the year 1958-1959, will be available to persons: "who have completed their general examinations (or the equivalent) for the doctorate, . . . who will be writing dissertations in 1958-59 on topics in which the use of numismatics plays a significant part, . . . who will have attended one of the American Numismatic Society's Summer Seminars." For the grants described under (1), applicants themselves write directly to the Society, and completed applications must be filed by March 1, 1958; for the grants under (2), deans of university graduate schools must make recommendations and applications. Address: The American Numismatic Society, Broadway between 155th and 156th Streets, New York 32, New York.

United States Brewers Foundation—Miller Scholarship: This \$2,000 scholarship, limited to sons of employees in the brewing industry, and known as the Frederick C. Miller Memorial Scholarship, is payable at \$500 per year for four years, at Notre Dame University. Applications must be made no later than February 28, 1958. Address: Frederick C. Miller Memorial Scholarship Fund Committee, Box 1506, Grand Central Station, New York 17, New York.

Eta Sigma Phi Scholarship to Rome: The Trustees of Eta Sigma Phi have concluded arrangements with the School of Classical Studies of the American Academy in Rome for the remission of the Academy's \$100 tuition fee in the summer of 1958 in favor of the successful applicant through the Fraternity for its scholarship grant. For 1958, the Scholarship to Rome will be available, with a stipend of \$300, to the successful applicant among those interested, with qualifications as follows: students who have been elected to regular membership in Eta Sigma Phi while undergraduates, who have received a Bachelor's degree since January 1, 1953, or shall have received it on or before June, 1958, and who shall not have received a doctoral degree. Applications must be received before February 1, 1958. Address: Professor Gray-

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don W. Regenos, Chairman of Eta Sigma Phi Scholarship Committee, Tulane University, New Orleans, Louisiana.

University of Kentucky—Haggin Fellowships and Scholarships: These Fellowships and Scholarships for work in classical or Semitic languages and literatures "are open to students holding the bachelor's degree who desire to work towards the M.A." The stipend for 1957-1958 is \$600 to \$750. Two assistantships (one in Latin and one in French) are also available, beginning January 2 or February 1, 1958, each with a stipend of \$800. Appointees will teach two high school classes. Address: Professor Jonah W. D. Skiles, Head of the Department of Ancient Languages and Literatures, University of Kentucky, Lexington, Kentucky.

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Two Regional Classical Association Awards: The Classical Association of New England offers to a member who is teaching in a secondary school a scholarship of \$250 for study at the American Academy in Rome during the summer of 1958. Applications must be returned by February 1, 1958. The Classical Association of the Middle West and South offers to a teacher of Greek or Latin in a secondary school within its territory a grant of \$250 (the Semple Scholarship Grant) for study at the American School of Classical Studies at Athens during the summer of 1958; the school will match the sum with an additional grant of \$250. The initial letter of application must be in the Chairman's hands not later than January 16, 1958. Address, for CANE: Professor F. Warren Wright, Smith College, Northampton, Massachusetts. For CAMWS: Professor Grace L. Beede, University of South Dakota, Vermillion, South Dakota.

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University of Texas—Battle Fellowship in Greek Studies: This fellowship, carrying a stipend of \$1,500 for 1958-1959, "is open to graduate students with a major in Greek." Address: Professor H. J. Leon, Chairman of the Department of Classical Languages, University of Texas, Austin 12, Texas.

Editor's Note: THE CLASSICAL BULLETIN will be happy to publish from time to time, as space and convenience allow, further notices like those above upon receipt of necessary information.

Book Reviews

L. R. Lind, editor, *Ten Greek Plays in Contemporary Translations*. Boston, Houghton Mifflin Company, 1957. Pp. xxviii, 419. Paper-bound, \$1.25.

Probably there is no one anthology of Greek drama in translation that is entirely satisfactory in all respects. Nevertheless, the keen interest shown in Greek drama by students everywhere, particularly by those who desire a course in Greek drama in English translation, as well as the extensive use of Greek plays in various humanities and general education courses in this country, have created a demand for the publication of numerous anthologies of Greek drama. This demand has produced a healthy source of competition among publishers to place on the market various inexpensive editions of Greek drama for the teacher and reader to choose from.

Professor Lind's publication of *Ten Greek Plays in Contemporary Translations* (Riverside Editions C19) seems to have grown out of an ever-increasing demand made upon him by specific humanities courses at the University of Kansas. The selection of translations has been made with an obvious attempt to present the best possible translations which speak the contemporary tongue of the reader and which are free from artificial, archaic, or unidiomatic English having no real meaning for the modern student who knows no Greek. It would not be unreasonable to say that Mr. Lind's anthology has met this need adequately.

However, the choice of plays included, at least as far as the present reviewer is concerned, could have been improved. One cannot help feeling that some of the plays in this an-

thology were chosen because the editor wished to make some of his own unpublished versions available in printed form. Certainly the *Medea* and the *Hippolytus* of Euripides would have been a much better choice than the *Supplices* and the *Andromache*. Also, it seems to this writer absurd that the only extant Greek trilogy, the *Oresteia* of Aeschylus, should be represented only by the one play, the *Agamemnon*, or that the *Antigone* and the *Oedipus Rex* of Sophocles should be read, but the *Oedipus Coloneus* omitted. The inclusion of the *Bacchae* is an excellent choice and certainly is one of the merits of this anthology. It is to be hoped that these general observations are not a matter of personal preference, but valid statements of what students who are exposed to Greek drama should read. At any rate, they should not miss the best that Greek drama has to offer.

The ten plays included in this volume are Rex Warner's translation of the *Prometheus Vincit*, Louis MacNeice's *Agamemnon*, Shaemas O'Sheel's *Antigone*, Albert Cook's *Oedipus Rex*, Kathleen Freeman's *Philoctetes*, Richard Aldington's *Alcestis*, L. R. Lind's *Supplices* and *Andromache*, and Henry Birkhead's *Bacchae*. There is one comedy of Aristophanes, and that is Charles T. Murphy's translation of the *Lysistrata*. It would be a tedious and thankless task to dwell upon the merits and demerits of each individual translation. Suffice it to say that the translations are quite readable and meaningful. There are also a general introduction by the editor as well as short introductions to the plays, either by the editor or the translators.

All in all, this anthology can be profitably used for a general course in Greek drama, particularly if supplemented by additional selections from the Greek dramatists and certainly can stand its own with the other anthologies of Greek drama that are currently available. Certainly the price of the volume is exceptionally reasonable for the number of plays that it contains.

John E. Rexine

Colgate University

John Mavrogordato, editor and translator, *Digenes Akrites*. Oxford, Clarendon Press, 1956. Pp. lxxiv, 273. 45s. net.

Interest in the ancient epic in modern times has produced much fruitful research, with the result that this interest has been extended into the mediaeval period as well as to the discipline known as comparative literature. The researches of the late Milman Parry¹ and his associate, Albert Lord, have been, to a considerable extent, responsible for the careful re-examination of Homer as oral literature; and the successful results of their investigations in Homer have led other scholars to apply the methods learned from the comparison of the modern Serbian bards with Homer to other languages and literatures not even remotely connected with Greek or, for that matter, Serbian. It would not be too much an exaggeration to say that interest in the oral epic has caused re-examination and reconsideration of the epic both as a literary and oral form of literature.

Professor John Mavrogordato, formerly Bywater and Sotheby Professor of Byzantine and Modern Greek Language and Literature in the University of Oxford and Fellow of Exeter College, has made a major contribution to the field of epic studies by making available the mediaeval Greek epic *Digenes Akrites* in the Greek text of the Grottaferrata version (probably the earliest version extant), which was first published by the French scholar, E. Legrand, in 1892,² and accompanied by a line by line English metrical translation of the Greek text with ample notes on linguistic and other matters. The publication of the translation, together with the Greek text, now makes the mediaeval Greek epic of *Digenes Akrites* available for intensive study and general appreciation to a much wider audience than has hitherto been possible. A close examination of the English translation with the Greek text will amply demonstrate the readability and commendable accuracy of the English translation. An example is given below from the scene in which the Amazonian Maximo is amazed at the prowess of Digenes Akrites and acknowledges his military accomplishments; nevertheless, she challenges him to a single combat at a later time:

ὁ Κύριος φυλάζει σε, γενναῖε στρατιώτα,
ἀθρόντα μὲν πανθαύμαστε, μετὰ τῆς ποδότης σου
εἰς χρόνους πλείονας καλούς ἐν δόξῃ καὶ ὕψει·
οἱ πολλοὺς τεθάρμαι γενναίους στρατιώτας,
πολεμιστὰς περιφανείς καὶ στερεοὺς ἐν τῇ μάχῃ.
ἀλλ' οὔτε κραταιότερον ἐν ταῖς ἀνδραγαθίαις
οὐκ εἶδον ἄλλον πώποτε παρ' ὅλον μὲν τὸν βίον (6.559-665,
p. 202).

The Lord preserve you, most noble soldier,
My master most wondrous, with your beloved,
Many good years in glory and in health.
For many noble soldiers have I seen,
Far-famous warriors and firm in fight,
But not a mightier in feats of strength
Saw I another ever in all my life (6.3120-3126, pg. 203).

Digenes Akrites is an heroic poem which has been preserved from the tenth or eleventh century in seven different manuscripts, six of them Greek (five in meter, one in prose), and one in Russian (prose). The MSS vary in date, style, contents, and accessibility—factors which have not made it easy for the interested person to study this work. Mr. Mavrogordato, by publishing the Grottaferrata version³ from the fourteenth century MS discovered at the Greek monastery near Frascati in 1879, has now made it possible to compare the Greek text with an English translation at a glance.

The Introduction (pp. xi-xxxiv) by Mr. Mavrogordato is excellent. It contains a wealth of valuable information on *Digenes Akrites*, including its discovery, the various versions (Trebizond, Andros, Grottaferrata, Escorial, Oxford, Paschales, Speransky, Kuzmina), the story of the hero and its variations, scholarly discussions (embracing the views of other scholars, especially Gregoire, with a refutation of Gregoire's views on the Paulicians and their relation to the epic), and conclusions. There are four appendices: the first gives a genealogy of *Digenes* (pp. 254-255); the second gives a conspectus of versions and episodes (pp. 257-259); the third is a valuable reference list of leading texts, commentaries, books, and articles bearing on *Digenes Akrites* and related subjects (pp. 261-264); and the fourth is a list of passages from Achilles Tatius, Heliodorus, and Melitniotes which show a significant resemblance to passages in one or more versions of *Digenes Akrites* (pp. 265-266). There are also an index of Greek words and an English index to the Introduction.

Needless to say, the story of the birth, background, *ἀγορία*, and death of *Digenes Akrites* ("The Twyborn Borderer"), the only offspring of a Greek mother and a Saracen father, who defended and imposed peace on the eastern borders of the Byzantine Empire and symbolized, as it were, the essential unity of East and West, will now be readily available to a much wider reading public, thanks to the very admirable efforts of Mr. John Mavrogordato of Oxford.

John E. Rexine

Colgate University

NOTES

1 Milman Parry, *L'Épithète traditionnelle dans Homère* (Paris 1928) and *Les formules et la métrique d'Homère* (Paris 1928). Also the articles: "The Epic Technique of Oral Verse-Making I," *HSCP* 41 (1930) 73-147, and "The Epic Technique of Oral Verse-Making II," *HSCP* 43 (1932) 1-50. 2 E. Legrand, *Les Exploits de Basile Digénis Acríte: épopée byzantine publiée d'après le manuscrit de Grottaferrata* (Paris 1892). 3 The Trebizond and Andros MSS have been used by Mavrogordato to fill up gaps in the narrative. The total lines involved are 117 and 26 from each of the mentioned MSS, respectively. Cf. Mavrogordato's *Introduction*, p. iv.

The second period of Italian influence in our literature shows the influence of Virgil in the most signal manner. The Earl of Surrey . . . translated Books ii and iv of the *Aeneid* into blank verse (an early specimen of this metre), and throughout the Elizabethan Age the greatness of Virgil was never questioned. His influence was exerted both directly and also indirectly through the medium of the Italians of the Renaissance. Spenser (1552-1599), who was in many ways a marked contrast to Virgil, but who resembled him in the seriousness of his moral and religious purpose and in the purity of his ideals, not only imitated his *Eclogues* (in the *Shepherd's Calendar*), but continually reproduces bits of the *Aeneid* in his *Faery Queen*. The heroic and the bucolic poets of the seventeenth century, much affected by the Italians and by Spenser, acknowledged Virgil as their master. Even the unsuccessful attempt to reconstruct English metre on classical models testifies to the reverence in which he was held.—Greenough-Kittredge-Jenkins, *Virgil's Aeneid and Ovid's Metamorphoses*.

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